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11-15-2015

# Concert: Ithaca College Symphony Orchestra

Jeffery Meyer

Ithaca College Symphony Orchestra

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# Ithaca College Symphony Orchestra

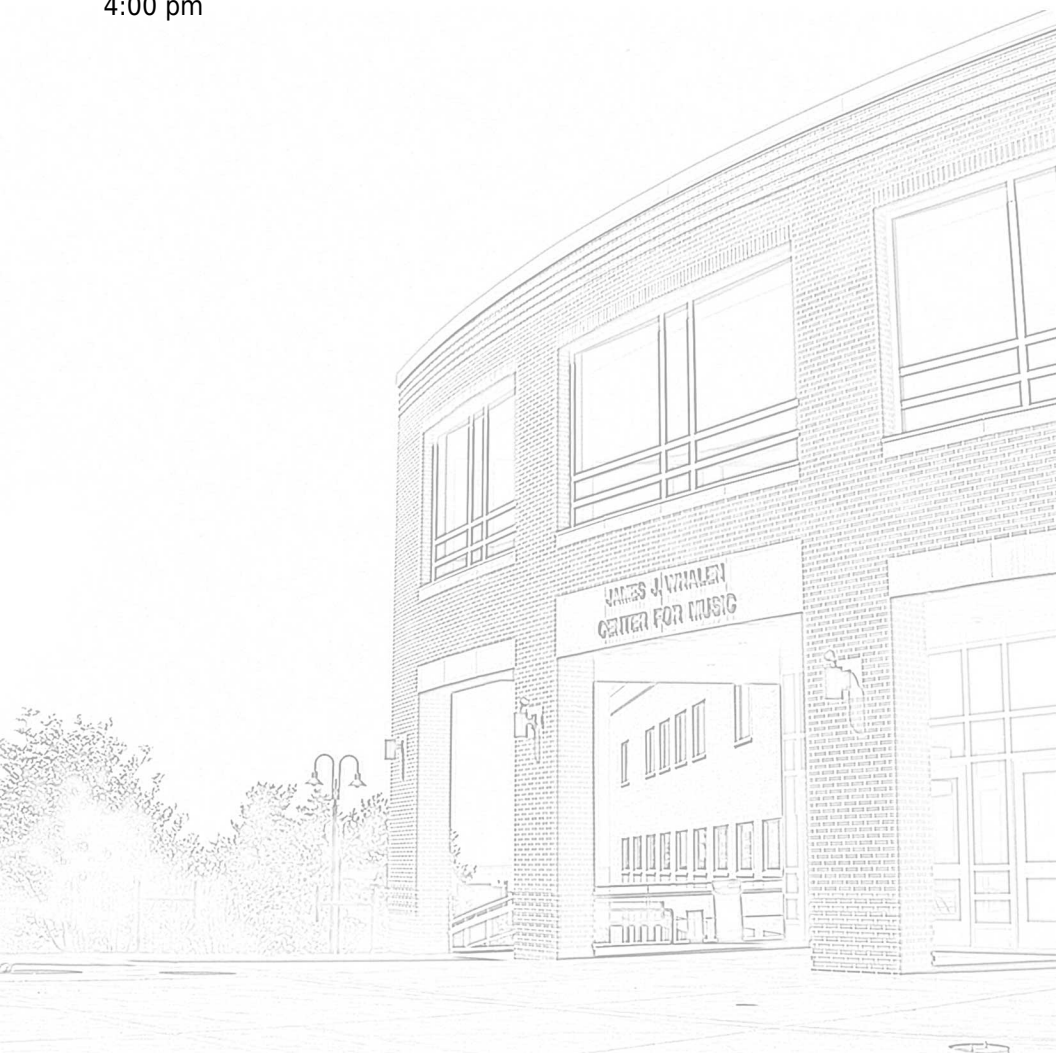
Jeffery Meyer, conductor

Steven Stucky, 2015-16 Karel Husa Professor

Ford Hall

Sunday, November 15th, 2015

4:00 pm



## ITHACA COLLEGE

School of Music

# Program

Radical Light (2007)

Steven Stucky  
(b. 1949)

# Intermission

Symphony 2 in D major, op. 73

Johannes Brahms  
(1833 - 1897)

- I. Allegro non troppo
- II. Adagio non troppo
- III. Allegretto grazioso (quasi andantino)
- IV. Allegro con spirito

# Biographies

**Steven Stucky**, born in 1949, has an extensive catalogue of compositions ranging from large-scale orchestral works to a cappella miniatures for chorus. He is also active as a conductor, writer, lecturer and teacher, and for 21 years he enjoyed a close partnership with the Los Angeles Philharmonic: in 1988 André Previn appointed him composer-in-residence of the Los Angeles Philharmonic, and later he became the orchestra's consulting composer for new music, working closely with Esa-Pekka Salonen. Commissioned by the orchestra, his Second Concerto for Orchestra brought him the Pulitzer Prize in music in 2005.

Steven Stucky has taught at Cornell University since 1980 and now serves as Given Foundation Professor of Composition. He has also taught at the Aspen Music Festival and School, the Eastman School of Music, and the University of California (Berkeley). A world-renowned expert on Lutosławski's music, he is a recipient of the Lutosławski Society's medal. He is a frequent guest at colleges and conservatories, and his works appear on the programmes of the world's major orchestras.

**Jeffery Meyer** is the Director of Orchestras at Ithaca College School of Music, as well the Artistic Director of the St. Petersburg Chamber Philharmonic in Russia. In recent concert seasons, he has been seen conducting, performing as piano soloist and chamber musician, as well as conducting from the keyboard in the United States, Canada, Mexico, Russia, Italy, Spain, Germany, Austria, Norway and throughout Eastern and Southeastern Asia.

Called "one of the most interesting and creatively productive conductors working in St. Petersburg" by Sergei Slonimsky, his work with the St. Petersburg Chamber Philharmonic has been noted for its breadth and innovation. In 2010, he led the St. Petersburg Chamber Philharmonic in its United States debut with three performances at Symphony Space's "Wall-to-Wall" Festival in New York City which the New York Times called "impressive", "powerful", "splendid", and "blazing." His programming with the Ithaca College Orchestras has been recognized with three ASCAP Awards for Adventurous Programming, as well as the Vytautas Marijosius Memorial Award for Programming. He has been distinguished in several international competitions and was a prizewinner in the 2008 International Conducting Competition "Antonio Pedrotti" and the winner of the 2013 American Prize in Conducting.

Recent and upcoming activities include appearances throughout Southeast Asia including a guest residency in orchestral training at Tianjin Conservatory and concerts with the Thailand Philharmonic Orchestra and the Philippine Philharmonic, and appearances with the Stony Brook Symphony Orchestra and Ensemble X in New York, the Indiana University Jacobs School of Music Chamber Orchestra in Indiana, Alia Musica in Pittsburgh, the Orquesta Sinfónica de Xalapa in Mexico, the MiNsemblet in Norway, and the Portland-Columbia Symphony in Oregon.

Meyer holds degrees in piano as well as composition and completed his Doctorate of Musical Arts in Piano Performance with Gilbert Kalish at the State University of New York at Stony Brook.

# Program Notes

## Radical Light

Steven Stucky

Born: November 7, 1949 in Hutchinson, KS

According to Lao-tse, “Nothing that can be said in words is worth saying.” And according to Goethe, “Music begins where words end.” If they are right, then to say what my new orchestral work is “about” is doubly impossible. Still, man is not only the animal that sings, but also the animal that speaks, the animal that cannot resist the urge to explain himself.

I could say, then, that *Radical Light* was influenced by its role as a companion to two Sibelius symphonies in a festival of that composer’s music. It was daunting to play the role of the upstart who dares to stand between two monuments like the Sibelius Seventh and Fourth, but there was nothing for it but to meet the assignment head-on. Sibelius has been a strong influence on me for many years, and I especially admire his Seventh Symphony as an architectural marvel. Having long wanted to attempt something like that myself, in *Radical Light* I tried to emulate something about the architecture of that peerless masterpiece: a single span embracing many different tempi and musical characters, but nevertheless letting everything flow seamlessly from one moment to the next — no section breaks or disruptions, no sharp turns or border crossings. The idea of music that unfolds in a gradual, seamless evolution is a lesson I have also been learning lately from two other Finns, Magnus Lindberg and Esa-Pekka Salonen, and from my Swedish colleague Anders Hillborg. (I hasten to add that the actual sound of the music has nothing to do with Sibelius or the other composers just mentioned, at least not intentionally.) *Radical Light* is a fundamentally slow piece, but it is infiltrated more than once by livelier music.

And the title? That came after the fact, and not easily. From my favorite poet, A.R. Ammons, I found these striking lines:

He held radical light  
in his skull: music  
turned, as  
over ridges immanences of evening light  
rise, turned  
back over furrows of his brain  
into the dark, shuddered,  
shot out again  
in long swaying furls of sound.

This poetry seemed — even if accidentally — to capture something about the role of the artist in general, about the personality of Sibelius in particular, and even about the very architecture and physicality I had attempted in my own new piece. So I adopted Ammons’s title, and at the same time I dedicated the piece to my colleague and friend Elinor Frey, who helped me not only in choosing the title but also through a great deal else in the making of the piece.

What I hope for this music is, I think, what Ammons hopes for poetry: that it “leads us to the unstructured sources of our beings, to the unknown, and returns us to our rational, structured selves refreshed. Having once experienced the mystery, plenitude, contradiction, and composure of a work of art, we afterward have a built-in resistance to the slogans and propaganda of oversimplification that have often contributed to the destruction of human life. . . . Nothing that can be said about it in words is worth saying.”

Radical Light was commissioned by the Los Angeles Philharmonic with the generous support of Lenore and Bernard Greenberg. It was first performed at the Walt Disney Concert Hall by that orchestra, conducted by its Music Director, Esa-Pekka Salonen, on 18 October 2007. The European premiere by the same forces took place at London's Barbican Centre on 2 November 2007.

*--program note by Steven Stucky*

## **Symphony 2 in D major, op. 73**

Johannes Brahms

Born: May 7, 1833 in Hamburg, Germany

Died: April 3, 1897 in Vienna, Austria

The death of Beethoven in 1827 left a legacy that every composer attempting to write a symphony in the 19th century had to face. Johannes Brahms was one such composer. Oppressed by the task of following the likes of Beethoven, Brahms did not publish his First Symphony until he was 41 years old, at which point he had worked on it for 21 years. The Second Symphony, written for the Vienna Philharmonic in 1876-7, is a joyous symphony that balances the gravity of the First.

The first movement is an expansive waltz set to a sonata, in 3/4 and in the pastoral key of D major. The movement opens with a three-note motif, heard in the lower strings, which generates much of the material used throughout the symphony. The introduction reveals many of the ideas that Brahms elaborates in the movement, including keys, rhythmic play within the 3/4, and other motifs. One might recognize the second theme, played by the celli and violas, from a well-known lullaby which Brahms had composed earlier in a set of songs. The development intensifies to a climactic F major statement, which settles back into the recapitulation. The coda features a prominent horn solo, as well as a restatement of the three note motif but this time transformed to be a downbeat, rather than as a pick-up as it was heard in the opening bar of the movement. The movement exemplifies an important trait of Brahms' music: it is in a constant state of becoming, rather than of being, with ideas constantly morphing into new ones.

The second movement opens with a dramatic cello solo. The movement is intense, finding rest only at a lilting second theme which is only heard once. The remainder of the movement seems to be searching for a key and a resolution. Imbedded within the movements are two significant references: Brahms' own Ein Deutsches Requiem and Bach's St. Matthew Passion. These two allusions to pieces that deal directly with death, along with a funereal timpani at the end of the movement signal to the dramatic and personal weight of the movement.

What follows is a much lighter minuet, opening with a wind choir accompanied by cello pizzicato. The main theme is a typical Austrian dance called a Ländler, characterized by an accented third beat. The movement evolves as a set of quasi-variations on the opening melodies. A quick secondary section features a playful dialogue between strings and winds. Even this relatively joyful movement has a touch of wistfulness, with several passages alternating between major and minor.

The finale is a rondo sonata. It opens with a 23-measure phrase in the strings, softly introducing an otherwise exciting and boisterous movement. The second theme is a noble tune heard first in the strings, not unlike the second theme of Brahms' First Symphony Finale. The movement comes to a resplendent finish.

*--program note by Kamna Gupta*

# Ithaca College Symphony Orchestra

## **Violin I**

Michael Petit,  
concertmaster  
Daniel Angstadt  
Emilie Benigno  
Alem Ballard  
Jennifer Riche  
Reuben Foley  
Keryn Gallagher  
Rebecca Lesprier  
Jason Kim  
Rachel Doud  
Eric Satterlee  
Richard Cruz  
Daniel McCaffrey

## **Violin II**

Corey Dusel, principal  
Esther Witherell  
Erika Rumbold  
Hannah Lin  
Kate Jurek  
Tyler Bage  
Dgybert Jean  
Henry Smith  
Nicholas Pinelli  
Zoe Jenkins  
Maryelisabeth MacKay  
Matthew Barnard  
Taylor Payne

## **Viola**

Austin Savage,  
principal  
Becky Johnson  
Jamie Shum  
Natalie Morrison  
Nicholas O'Brien  
Erin Kohler  
Carly Rockenhauser  
Geoffrey Devereux  
Mario Torres  
Sam Stein

## **Cello**

Molly DeLorenzo,  
principal  
Zachary Brown  
Theresa Landez  
Emily Faris  
Jesse Hsu  
Kelton Burnside  
Bryce Tempest  
Mercedes Lippert  
Felicya Schwarzman  
Nicholas Chai  
Annika Kushner

## **Bass**

Kevin Thompson,  
principal  
Ryan Petriello  
Thomas Brody  
Christian Chesanek  
Gillian Dana  
Abrey Feliccia  
Adam Siegler

## **Flute**

Jeannete Lewis,  
principal  
Stephanie LoTempio  
Sandra O'Hare

## **Oboe**

Ellen O'Neill, principal  
Sarah Pinto  
Katelyn Swaenepoel

## **Clarinet**

Ryan Pereira, principal  
Courtne Elscott  
Vivian Becker

## **Bassoon**

Andrew Meys,  
principal  
Kailey Schnurman  
Olivia Fletcher

## **Horn**

Tori Boell, co-principal  
Patrick Holcomb  
Evan Young  
Ben Futterman

## **Trumpet**

Kaitlyn DeHority,  
principal  
Johnathan Tompkins  
Peter Gehres

## **Trombone**

Julia Dombroski,  
principal  
Ryan Kuehhas  
Nich Jones

## **Tuba**

Lucas Davey, principal

## **Timpani**

Kengo Ito, principal

## **Percussion**

Ken O'Rourke,  
principal  
Lillian Fu  
Taylor Katanick  
Jamie Kelly

## **Harp**

Cristin Kalinowski

## **Assistant**

## **Conductors**

Kamna Gupta  
Mario Alejandro  
Torres